CINEMATHEQUE

September - December 1992

SFAI - San Francisco Art Institute at 800 Chestnut Street

EYE - Eye Gallery at 1151 Mission Street

Thursday, Sept. 24 -SFAI 8pm

BAY AREA SPECTRUM: New Films and Videos

The Cinematheque kicks off our new Season with a variety of recently released short films and videotapes by local artists: *Affection's Wake* (Todd Herman), *Mantilla* (Julie Murray), *Tales You Lose* (David Michalak), *Missing Something Somewhere* (Mark Street), *Of Significant Importance* (Kurt Easterwood), *No Justice...No Peace* (Portia Cobb), *Sinar Durjana* (*Wicked Radiance*)(Azian Nurudin) and *Picturing Oriental Girls* (Valerie Soe). Total time: 81 min.

Sunday, Sept. 27 - SFAI 8pm

THE DEATH OF MEMORY: Hollis Frampton's *Magellan Cycle*

Hollis Frampton believed in an art larger than life. Evoking Joyce and Pound, his 35 hour *Magellan Cycle* (incomplete at his death in 1984) turned Europe's first circumnavigator into a template for a history of the human spirit. Tonight's fragments include: *Straits of Magellan* (52 min.), 49 short films that dance to life's complexities; and *The Green Gate (Magellan: At the Gates of Death, Part II*, 52 min.), which explores the specter that haunts life's unavoidable destination.

Thursday, Oct. 1 - SFAI 8pm

Cruel Rhythm & OTHERS BY RICHARD KERR

Artist in person

Saskatchewan Richard Kerr creates films that combine rigorous formal strategies with political and perceptual concerns. *The Last Days of Contrition* and *Cruel Rhythm* explore American war culture through the landscapes of our southwest deserts and metropolitan deserts of Los Angeles and Las Vegas. *The Machine In The Garden* defies Renaissance perspective using California urbanscapes to create a violent collage of light and color. Total time: 102 min. Presented with **the Government of Canada/Avec l'aide du gouvernment du Canada**.

Sunday, Oct. 4 - SFAI 8pm

UNEARTHING OLD BRAIN: The Lure of The Cameraless Film

Curated and presented by E.S. Theise

"Instead of memory banks I'm loaded with memory blanks... it's the 'old or primitive' brain." (Len Lye)
Laying down the Camera (Lens, Motor, 24 frame/second), the direct filmmaker enters a nonverbal, nonmediated engagement with Film: smearing paint, stenciling ink, gouging emulsion, pasting texture, making shadow, Making Shadow... Lye, Ascher, Spinello, Stark, Dunslow, Brakhage, and a varying-speed projection of Harry Smith's *Early Abstractions* with a live mix of audiotape (including rare Smith lectures), broadcast media, and found-sound.

Thursday, Oct. 8 - SFAI 8pm

TOWN HALL MEETING: Toward Media Artists' Advocacy

Film and video artists devoted to personal expression are used to working with minimal support, but now even this limited support is fast disappearing. We invite you to a meeting to discuss what steps can be taken to strengthen our presence within the media community and explore the possibility of founding a new coalition. Co-sponsored by ATA, BAVC, Canyon Cinema, Cine Accion, FAF, Frameline, New American Makers, NAATA and Other Cinema. Make your voice heard. **Free Admission.**

Saturday, Oct. 10 - EYE 8pm

EMOTIVE MIRROR: An Anxious Theater Video Performance

"Struggling against conventions of 70s Polish theater, Marek Pacholec discarded psychological realism in favor of poetic incantation. Anxious Theater established grand scenic images impregnated with a form of rich, allegorical meaning. Tonight's performance incorporates poetic texts, video projection, Polish footage, monitors, audioscapes, and videoworks into an electronic theater piece creating 'a prelude to candlelit conversations; a nymph in blue, passages of Blake on Time and Space...a story of a past in the present tense.'" (Steve Seid)

Sunday, Oct. 11 - SFAI 7pm

1492-1992: 500 Years Of Resistance - I

The Hour of the Furnaces

Special Time: 7pm

Latin America has produced one of the world's most daring cinemas committed to formal innovation, political engagement and the integration of theory with practice. Tonight the Cinematheque will begin a three-part series celebrating this tradition with *La Hora De Los Furnaces* (Solanas & Getino, 1968, 260 min.). An epic portrayal of neocolonialism in Argentina, *La Hora...* is a model for what the filmmakers term "Third Cinema: independent in production, militant in politics and experimental in language". Selection by Jeffrey Skoller.

San Francisco CINEMATHEQUE
480 Potrero Avenue
San Francisco, CA 94110
415-558-8129

Address Correction Requested
Forwarding and Return Postage Guaranteed

Non-Profit Org.
U.S. Postage
PAID
Permit No. 12393
San Francisco, CA

Thursday, Oct. 15 - SFAI 8pm

DON'T EVEN THINK: New by Scott Stark

Artist in person

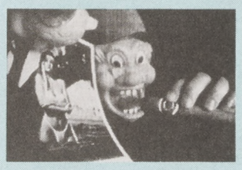
Scott Stark will premiere two new works dealing with the dark side of the communicative urge: *Tender Duplicity* (1992, 40 min.), "a seductive visual catalog of the vocabulary of war, garlic-pressed through a lattice-work of light and sound" (S.S.) and the super-8mm *Don't Even Think* (1992, 15 min.). Stark will also show Ed Feil's histrionic medical study *The Inner World of Aphasia* (1968, 24 min.), a dramatized account of an irascible nurse's sudden loss of speech.

Saturday, Oct. 17 - EYE 8pm

MEDIA DEPLOYMENT AND MANUFRACTURING IN BUFFALO

Artist/Curator Barbara Lattanzi in person

Barbara Lattanzi will present collaborative activist productions of Buffalo's 8mm News Collective and the Media Coalition for Reproductive Rights, including *A Bedtime Story*, a satire on the Catholic Church's efforts to exploit advertising to end reproductive freedom. Lattanzi has been a key curator/administrator for Hallwalls in Buffalo, her projects including multi-media installations, films, videos, initiating the annual Video Witness Festival (at Hallwalls) and the 1991 Deep Dish TV production, *Unbalancing the News*.



Sunday, Oct. 18 - SFAI 8pm

VISIONS OF MURDEROUS DESIRE

"Tonight's films explore the confluence of vision, violence, and sexuality in the 'body' as image, a confluence that consistently betrays a murderous and gendered desire..." (C. G.) *Peeping Tom* (Michael Powell, 1961) critiques the imaging of sexual violence in creating Hollywood-style suspense; *Kali-Film: I Spit On Your Grave* (Birgit & Wilhelm Hein, 1987) is a found-footage compilation exposing (mis)representation of female sexuality and violence in popular movies. Co-presented with **San Francisco Camerawork**; curated by Cathy Greenblatt and Steve Anker.

Thrusday, Oct. 22 - SFAI 8pm

Three Domestic Interiors BY LYNN KIRBY

Artist in person

Lynn Kirby's *Three Domestic Interiors* (1992, 45 min.) is a triptych of three people's lives as seen through each character's living room environment. Surface textures, fractured planes, off-screen space, and a complex soundtrack all invite the viewer to reflect on family ties as "the interaction of three voices, three bodies and three rooms creates a milieu for the flourishing of one's own contemplation." (Lynne Sachs) Also: *Sharon and the birds on the way to the wedding* (1987, 35 min.)

Special Time and Location

CABLE-TV: Open Screening Highlights

Thurs., Oct. 22: 9:00 pm; Sun., Oct. 25: 4:15 pm; Channel 52

As part of its ongoing commitment to provide wider exposure for emerging local film and video makers, the Cinematheque will present a program of the strongest works shown at last season's Open Screenings on City College's Cable Access Channel 52. Included are films and videos by Eric Miller, Jerome Cook, Peter West, John Otter, James Flannery, and Kirsimarje Metsahuone. Curated by Lissa Gibbs.

Saturday, Oct. 24 - EYE 8pm

BILL STAMETS: Political Theater as News Art

Artist in person

Chicago's Bill Stamets is nationally visible in many media: as arts writer and political photographer for *The Chicago Reader, In These Times, The Advocate* and others. His super-8mm films (shown as originals) range from iconoclastic verite documents of charged political events to autobiographical portraits and have been praised by Stan Brakhage, Marlon Riggs and Jon Jost. Stamets will show his fiery portrait of the American Nazis, *Novo Dextro: Purity and Danger, Campaign Appearances* (selections, 1988 and 1992), and others.

Sunday, Oct. 25 - SFAI 8pm

D'GHETTO EYES: Emerging Media Artists of Color - I

Artist/Producer Reginald Woolery in person

Third World Newsreel produced and/or distributes this group of works by Native, African, Latin, and Asian-Americans. Including personal reminiscences, political commentaries, music videos, social histories, and dramatic narratives, they offer authentic glimpses into different cultures. Tonight: *Homecoming* (Jamal Joseph), *Mother's Hands* (Vejan Smith), *38th Parallel* (Reginald Woolery), *Chasing the Moon* (Dawn Suggs), *Railroad Reflecting* (John Bentham), *Work-In-Progress* (Luis Valdovino), *Cowtipping: The Militant Indian Waiter* (Randy Redroad). Total time: 86 min. Program 2: EYE Gallery, Saturday, November 14.

ZOOM

1492-1992 - 500 YEARS OF RESISTANCE

Latin America has produced many of the world's most daring films since 1960, redefining the notion of "Revolutionary Cinema". Celebrating this rich heritage of cultural resistance to imperialist domination, Cinematheque will present three seminal works: *The Hour of the Furnaces* (Oct. 11, Argentina), *The Last Supper* (Nov. 29, Cuba), and *Black God White Devil* (Dec. 17, Brazil) --Curator: Jeffrey Skoller

GUNVOR NELSON - A LIFE IN FILM

Gunvor Nelson will soon return to Sweden. Nelson's contribution has been incalculable: she was one of the first filmmakers to deal explicitly with intimate female concerns; her unique vision has combined painterly animation techniques with complex editing and composition; as a teacher she has inspired dozens of young filmmakers. The Cinematheque will honor her 32 years in the Bay Area with four programs, including the World Premiere of *Kristina's Harbor & Old Digs* (Nov. 12 - 22).

Artistic Director: *Steve Anker*

Executive Director: *David Gerstein*

Administrative Assistant: *Albert Kilchesty*

Program Coordinator: *Michelle Sabol*

Board of Directors: *Eric S.Theise*, President, *Sally Allen, Lynn Hershman, Lynne Sachs, Scott Taylor, Susan Vigil*

Exhibition Assistants: *Colby Luckenbill, Ken Rosenthal*

Interns/Volunteers: *Lana Bernberg, Chris Bishop, Susanne Fairfax, Lissa Gibbs, Donna Lee, Heather McDonald, Elizabeth Rousseau, Anne-Marie Schleiner*

The Cinematheque is in constant need of volunteers to help with graphics, publicity, filing, bulk mailings and other ongoing office and exhibition projects. If you have free time (on a monthly or weekly basis) and an interest in fine art film, the Cinematheque welcomes you. For further information call Albert Kilchesty at the Cinematheque's office, 558-8129.

CINEMATHEQUE

September - December 1992

SFAI - San Francisco Art Institute at 800 Chestnut Street

EYE - Eye Gallery at 1151 Mission Street

Thursday, Oct. 29 - 7:30pm

BARBARA HAMMER'S *Nitrate Kisses*

Special location, time, & price: Castro Theater, 7:30 pm, $7.00.
Artist in person

Barbara Hammer's *Nitrate Kisses* (1992, 67 min.) is an uncompromising look at the repressive history of lesbian and gay sexuality as seen through works and reminiscences of key 20th century artists. Far more than a documentary, *Nitrate Kisses* interweaves powerful imagery of lovemaking as a motif to create an experiential counterpoint to the disturbing facts the film reveals. Also: Hammer's *Audience*. Presented with Film Arts Foundation and Frameline. Proceeds benefit the Gay and Lesbian Historical Society of Northern California.

Sunday, Nov. 1 - SFAI 8pm

Tales of the Forgotten Future BY LEWIS KLAHR

Artist in person

Lewis Klahr's now-complete *Tales of the Forgotten Future, Parts 1-4* (1987-91) forms a major work of cut-out film animation, culled from newspapers, old and new catalogues, and all manner of graphic illustration. Klahr's is a cinema of haunted mystery, "...in which the viewer often shifts between past and future, fantasy and reality, flat image and real object..." (Fred Camper) Films will be shown in their original super-8mm. Total time: 2 hrs. 20 min.

Thursday, Nov. 12 - SFAI 8pm

GUNVOR NELSON: A Life in Film - I

Artist in person

Gunvor Nelson will return to her native Sweden after 32 years in America, marking the end of an era for Bay Area filmmaking. The Cinematheque begins a four-part retrospective celebrating her achievement with short, mostly early films dealing with sexuality, birth, childhood, death, and the absurdity of women's traditional roles: *Schmeerguntz* (with Dorothy Wiley, 1966), *Kirsa Nicholina* (1969), *My Name Is Oona* (1969), *Take Off* (1972), *Moons Pool* (1973), and *Time Being* (1991). Total time: 74 min.

Saturday, Nov. 14 - EYE 8pm

D'GHETTO EYES - II

Tonight's second selection includes: *Splash!* (Thomas Allen Harris), *Ex-Voto* (Tania Cypriano), *Respect Is Due* (Cyrille Phipps), *La Historia de Jonas* (Luisa Sanchez), *Land Where My Fathers Died* (Daresha Kyi), *Know Your Enemy* (Art Jones). Total time: 80 min.

Sunday, Nov. 15 - SFAI 8pm

GUNVOR NELSON: A Life In Film - II

The 1970s was a transitional period for Gunvor Nelson, mostly occupied by two long films, *Trollstenen* (1973-76), a portrait of her family, and *Before Need* (with Dorothy Wiley), in which she first attempted a rigorous style of fragmentation and non-linear montage further developed in her subsequent work. Tonight we will show *Before Need* (1979, 75 min.), "a picture web about time and death" (Carl Henrik Svenstedt), and the ironic sound/image puzzle *Field Study #2* (1988, 8 min.).

Thursday, Nov. 19 - SFAI 8pm

GUNVOR NELSON: A Life In Film- III

Gunvor Nelson released two breakthrough works in 1984: *Frame Line*, a film "with an eerie flow between the ugly and the beautiful about returning, about roots, and also about reshaping." (G.N.); *Red Shift* is about mother-daughter relationships conveyed through richly textured black and white images. These were followed by three assemblage works blending 'actual' objects, recorded images, painting and animation into a fanciful universe. *Light Years* (1987) is a journey through the Swedish landscape. Total time: 97 min.

Saturday, Nov. 21 - EYE 8pm

OPEN SCREENING

The Cinematheque invites all film and video makers to share their new and in-progress works at our first Open Screening of the 1992-93 Season. All formats/gauges accepted; call the Cinematheque office before screening for regular 8mm projection and special set-up requests. Work will be shown on a first-come, first screened basis; submission opens at 7:15 pm. Organized by Lissa Gibbs and Ken Rosenthal.

Sunday, Nov. 22 - SFAI 8pm

GUNVOR NELSON: A Life In Film - IV

Artist in person

Kristina's Harbor & Old Digs, (1992, Part 1: 50 min., Part 2: 20 min.), World Premiere. Gunvor Nelson's two-part film was recorded in Kristinehamn where she grew up and will return to live. Part 1 is an impressionistic depiction of daily life in this small Swedish city, suggesting how it has or has not changed in relation to its history. Part 2 is an inner journey through sights and sounds of Kristinehamn as reflected in its central river.

The San Francisco Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment Media Arts and Advancement Programs, the California Arts Council, San Francisco's Grants for the Arts, The Academy Foundation, Fleishhacker Foundation,The William and Flora Hewlett Foundation, The John D. and Catherine T. MacArthur Foundation, The Bernard Osher Foundation,The San Francisco Foundation,The Zellerbach Family Fund, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and the Eye Gallery.

Saturday, Nov. 28 - EYE 7pm

OUT ON SATURDAY WITH AARIN BURCH

Special time: 7:00 pm
Artist in person

In Aarin Burch's *Spin Cycle*, this black woman filmmaker tries to make sense of her life as an artist. Will her work be politically correct? Will it be restricted to lesbian festivals? Tonight, Burch will discuss these questions and present a selection of her films and others by lesbians and gay men of color (including a queer riposte to *Boys 'N' The Hood*). Presented with **Eye Gallery** and **Frameline.**

Sunday, Nov. 29 - SFAI 8pm

1492-1992: 500 Years Of Resistance - II
The Last Supper

As some write obituaries for the Cuban Revolution, *La Ultima Cena* (Tomas Gutierrez Alea, 1977, 110 min.) stands as visual testimony to the richness and complexity of Cuba's revolutionary culture. An allegory of domination and resistance, *La Ultima Cena* is based on a 1790s parable of a sugar mill owner who, in his Christian fervor, re-creates Christ's Last Supper using his slaves as the Apostles. **Also**: Octavio Cortazar's *For The First Time* (1967, 10 min., Cuba).

Thursday, Dec. 3 - SFAI 8pm

PENUMBRA: Stray Dogs - The Arousal of Silhouettes

Curator Mark McElhatten in person

"A penumbra is a space of partial illumination, as in an eclipse between the 'perfect' shadow and the greatest points of full light. It can also indicate a surrounding region, a periphery or fringe.. In N.Y.C. I originated a series called *Penumbra* featuring such artists as Ken Jacobs, Leslie Thornton, Mark LaPore, Nina Fonoroff, and Tony Oursler. It tried to create viewing experiences of intimacy and risk in which finished works were "unmade" in order to relive their developments or retrieve lost moments of unutilized attainment. These new programs will continue to play dog-catcher to stray dogs of intention roaming unseen." (M.M.)

Saturday, Dec. 5 - EYE 8pm

PMS: Just Beneath The Skin

Post Modern Sisters (PMS) is a group of women filmmakers dedicated to programming and touring innovative works by women. Their first program toured from NY to Alaska, and tonight they will premiere their second, including new work from SF (Windy Chien, Cauleen Smith , Claire Dannenbaum), Chicago, Montreal, and NY. "In this tightly woven program, mutinous assimilation and resistance interweave within the spaces created by art history, racist iconography, Hollywood mythology, a Kurdistan travelogue, home movies and agoraphobia." (Susanne Fairfax)

Sunday, Dec. 6 - SFAI 8pm

SCOTT MacDONALD PRESENTS: Motion Studies

Critic/historian in person

"The assumption that 'avant-garde' film is a marginal enterprise ignores the fact that what originally inspired the motion picture apparatus itself was a hunger to see, and study, how things move. The 'avant-garde' has provided particularly distinguished instances of cinematic motion study." (S.M.) Scott MacDonald, author of *A Critical Cinema* and the forthcoming *A Critical Cinema 2* and *Motion Studies* will present films in which motion is particularly suggestive, including work by Robert Huot, Anne Severson, Martin Arnold, J.J. Murphy, and others. A book-signing party will follow the screening.

Thursday, Dec. 10 - SFAI 8pm

BRAKHAGE — RECENT WORK REVISITED - I

This first program of recently released highlights by Stan Brakhage includes two remarkable sound/image pieces, two dense hand-colored works, and one of his strongest 'abstract' films: *Three Hand-painted Films: Nightmusic, Rage Net, The Glaze of Cathexis* (1986-90); *Passage Through: A Ritual* (1990, sound by Philip Corner); *The Thatch of Night* (1990); *I...Dreaming* (1988, sound by Joel Haertling from music of Stephen Foster); *Delicacies of Molten Horror Synapse* (1991). Total time: 80 min.

Sunday, Dec. 13 - SFAI 8pm

BRAKHAGE — RECENT WORK REVISITED - II

Visions In Meditation #1 (1989); #2: Mesa Verde (1989); #3: Plato's Cave (1990, sound by Rick Corrigan); *#4: D.H. Lawrence* (1990) This series was originally inspired by Stein's *Stanzas In Meditation*, interspersing meditative images of landscapes and human symbolism "indicative of that field-of-consciousness within which humanity survives thoughtfully... It is a paradigm of a mind free of Drama." (S.B.) Total time: 71 min. A program of new films by Brakhage will be shown this spring.

Thursday, Dec. 17 - SFAI 8pm

1492-1992: 500 Years Of Resistance - III
Black God White Devil ¡O No Coronado!

An early work by Glauber Rocha, *Black God White Devil* (1964, 100 min.) is a hallucinatory film in which layers of Brazilian myth and history are freely combined. Rocha uses folk-myths about mystic bandit-outlaws in Brazil's 19th century back country amidst details of conflicting religious sects to create a metaphor for the struggles in contemporary Brazilian life. **Also**: Craig Baldwin's *¡O No Coronado!* (1992, 40 min.) a re-staging of the 1540 Coronado expedition through the (now) American Southwest.

ZOOM

8th FILM ARTS FESTIVAL

The Cinematheque salutes F.A.F.'s 8th Annual Film Arts Festival. Highlights include recent work by many film and video artists familiar to our audiences: Portia Cobb, Barbara Hammer, Lynn Hershman, Marlon Riggs, Carol Leigh, Valerie Soe, Azian Nurudin, Craig Baldwin, Jennifer Gentile and Claire Dannenbaum. Call 552-8760 for further details. (Nov. 4-8, Roxie Cinema)

Membership Benefits

Individual $20
Discount admission to programs
First class postage for quarterly calendars

Supporting $40
Discount admission for two people to programs
First class postage for quarterly calendars

Contributing $60
Free admission for one person, guest for discount
First class postage for quarterly calendars

Sustaining $100
Free admission for two people to programs
Free copy of Cinematograph
First class postage for quarterly calendars

Donor $250 Benefactor $500 Patron $1000
Free admission and free guests to programs
Free copy of Cinematograph
Reservation privileges
First class postage for quarterly calendars

YES I'd like to be a *Friend of the Cinematheque.*

I'm joining in the following category:

_____ Individual $20 _____ Donor $250
_____ Supporting $40 _____ Patron $1000
_____ Contributing $60 _____ Benefactor $500
_____ Sustaining $100

If you would like to make a direct tax-deductible donation in addition to your membership, we welcome your gift of any amount:

Name _____

Address _____

City . State . Zip _____

Phone No._____ Enclosed is my check for $ _____

Make checks payable to the *San Francisco Cinematheque.*

S.F. Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
(415) 558-8129